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TRANSCEND AND FORD by Mike Peters		ASSOCIATE EDITOR—Con Fox	

Mina Peters, guitarist and student of Billie Jean and George Harrison, met Joe Venuti in 1999. Tied to a unique friendship which lasted until the Maestro's final days in August, 1978, he performed with Venuti from 1936 to 1938, for three years. Mina met Joe & Cora, a swinging drug addict, featuring guitar Cora Harrison. Since 1951, Mina has toured and recorded with his sister, while also recording and performing with her husband, Giovanni Mina.

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Throughout the 1930s, the 1886 cataloged *Notas* provided Patsy with daily and European royalty with opooh watering hole (Bricktop's). The G&P performed for her distinguished clientele (Ernest Hemingway Noel Coward, F. Scott Fitzgerald) at various times. The original 1937 recording remains unreleased. (Recorded March 10, 1937) (Swing)

Brick Top

By George Reinhardt
and Stéphane Grappelli

Intro. Medium fast swing (♩ = 150)

Staff 1: Intro. A7 F#9 G A7 F#9 G

Staff 2: A7 F#9 G E9 F A67 G6 A7/C# C9

Staff 3: G6/B A7/C# C9 G6/B A7/C# C9 G6/B Bb9

Staff 4: F#6/A A#7 G6 A7/C# C9 G6/B A7/C# C9

Staff 5: G6/B A7/C# C9 G6/B Bb9 F#6/A A#7 G6

Staff 6: A7 A9 G A7 A9 G A7 A9

Staff 7: G G9 F A#7 G A7 A9 G

Staff 8: A7 A9 G A7 A9 G G9 F A#7 G

This is the kind of material which made and still makes the GRETTO great
 stringboard. This swinging tune owes its conception to the influence of Louis
 Armstrong. His recordings and subsequent tours of Europe in 1933 and 1934
 were the chief source of inspiration for Django and Stephane, as well as the
 English/Dutchman jazz scene in general. (Recorded January 31, 1936/
 Decca)

Black And White

By Django Reinhardt

Fast Swing (♩ = 164)

Chord symbols and musical notation for "Black And White":

- Measure 1: E7/B
- Measure 2: Gm7/Bb
- Measure 3: D7/A
- Measure 4: Fm6/A6
- Measure 5: G7/G (add 9b)
- Measure 6: A10
- Measure 7: C
- Measure 8: G7

Performed at the Salle Pleyel in the winter of 1931, along with Bizet's *Bolero* and Debussy's *Pelleas*, this compact piece for symphony orchestra was originally recorded in 1933, in an abridged form by a group of fourteen musicians. (Recorded December 14, 1931/1932)

Bolero (Bolero De Django)

By Django Reinhardt

Bolero tempo ($\text{♩} = 130$)

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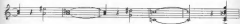
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ATTIVO

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[B]

D#9

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C#

C9

D#9



1.

2.



D.S. al Coda

Coda

C

C9

D#9

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C#



As part of the long day's recording (twelve files), this "jam tune" was put together in the studio by Django, violinist Michel Warlop and bassist Louis Vito. (Recorded December 21, 1937 Swing)

Christmas Swing

Moderate fast swing (♩ = 130)

By Django Reinhardt

The musical score for "Christmas Swing" is written on five staves. The key signature is one sharp (F#), indicating G major. The time signature is 4/4. The tempo is marked as "Moderate fast swing" with a metronome marking of ♩ = 130. The score includes various guitar techniques and chord markings:

- Staff 1:** Starts with a G chord. The melody features a bend and vibrato on the final note. A Bb9 chord is marked above the staff.
- Staff 2:** Continues the melody with a G chord, followed by Am7, D9, and C#7 chords. The staff ends with a triplet of eighth notes.
- Staff 3:** Features a Bb9 chord and a G chord. The melody includes a triplet of eighth notes.
- Staff 4:** Starts with a Bb9 chord and a G chord. The melody includes a triplet of eighth notes.
- Staff 5:** Continues the melody with Am7, D9, and G chords. The staff ends with a double bar line.



A celebration of the Reinhardt legacy and one of his earliest compositions, Django performed it in various settings, in 1942, while on a tour of Belgium. He recorded it with a big band, augmented by a string section. (Recorded September 1938/AltoPhone)

Djangology

By Django Reinhardt
and Stéphane Grappoly

Medium swing (♩ = 180)

Chords and notes visible in the score:

- Staff 1: A7, D9-9, G
- Staff 2: C#, Am7, A#D, Am7, D9, G, Am7, G, E7
- Staff 3: A7, D9-9, G
- Staff 4: C#, Am7, A#D, Am7, D9, G
- Staff 5: A, E7, A, E7, A, E7
- Staff 6: A, A7, D9-9, G
- Staff 7: C#, Am7, A#D, Am7, D9, G, Am7, G

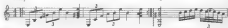
One of nine improvisations composed for solo guitar. Though different in form and feeling, they all contain traces of classical and jazz influences, founded upon harmonies often very gypsy-tinged. Recorded in the summer of 1959 (Django's fourth improvisation is a few months later). Recorded June 30, 1959 (Living)

Echoes Of Spain

By Django Reinhardt

Freezy

F



F#B

F#B

F

G

F



Bb7

Bb7

Bb7

Bb7

E

Bb7



Bb7

Bb7

A3+4

Bb7

G3+4

Bb7

E



E9+5 E1-9 E6 E4-1 C5 F7 G7 E7 G7 E7 F7 E7
 C5 E7 G7+9 E Gm7+4
 F-4
 E7
 E C7 F7m7 C
 C5m Bm C5m Bm F7 Bm E7 3/4
 Am 2 r5



A twelve bar blues, featuring Campbell and Little South in a vocal showdown. Django's solo (2 phrases), starting in octaves, develops into some very Louis Armstrong type phrasing. It's a study in endurance, considering the accompanying five-fiddlers plague him with (Recorded November 25 - 1937/Demo)

DJANGO'S SOLO

Fiddle Blues

Medium fast, 12/8 (♩ = 160)

By Django Reinhardt
and Stéphane Grappelli

(1) $\frac{12}{8}$

G $\frac{7}{9}$ F $\frac{7}{9}$ G $\frac{7}{9}$

G D $\frac{9}{11}$ G D $\frac{9}{11}$

G D $\frac{9}{11}$ G D $\frac{9}{11}$

G D $\frac{9}{11}$ G D $\frac{9}{11}$

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G D $\frac{9}{11}$ G D $\frac{9}{11}$

G D $\frac{9}{11}$ G D $\frac{9}{11}$

H.C.Q. Strut

By George Reinhardt

Medium Section (♩ = 96)

Intro A9 D9 G4 har. 7 A9 D9 G8 har. XII

A9 D9 C9 Bb7 Bb7 D9

A9 D9 G A7 D9 G A9 D9 3

G D9 A7 D9 G A7 D9

G G7 C Cb9 G

G C Cb9

G D9 G

A9 D9 G A9 D9 G E7

A9 D9 G E7 A9 D9 G

in this tune, based on the 1930 recording by Louis Armstrong, Django and company pay tribute to Solachino. This recording is unique in that Django's solo is separated from Django's very Armstrong style excursion by Django using the other Hot Club members. If bossa Louis Nika would like a solo from Django. (Recorded January 31, 1938/1939)

My Sweet

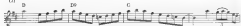
By Django Reinhardt

DIANGO'S SOLO

(1) Fast Swing (♩ = 180)

The musical score for "My Sweet" by Django Reinhardt is presented in five staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as "Fast Swing (♩ = 180)". The score begins with a D9 chord. The first staff contains a D9 chord and a triplet of eighth notes. The second staff continues with a D9 chord and a triplet of eighth notes. The third staff starts with an A7 chord and includes a triplet of eighth notes. The fourth staff concludes with a D9 chord and a triplet of eighth notes. The fifth staff begins with a D9 chord and includes a triplet of eighth notes.

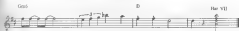
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Harmonic:

③ 12b





Django and Redd Foxx soar at these tempos, particularly Django, who seems unphased by the physically demanding nature of this piece. The roiling thunder of the rhythm playing, the unrelenting transition from chords to single strings, back to chords, as well as his powerful, driving presence guides the band through his tour de force. All aboard the Redd Foxx express. (Recorded April 30, 1953/Swing)

Intro
(♩ = 130)

Mystery Pacific

By Django Reinhardt
and Stephane Grappelli

F#9

G9

G#9

A9

C9

G#9

A9

A#9



G#9

A9

A#9

B9

A9

A#9

B9

C9

A#9

B9

C9

C#9



B9

C9

C#9

D9

C#9

D9

D#9

C#9

D9

D#9

E9



One higher still tempo

D9

D#9

E9

F#9

D#9

E9

F#9

F#9

E9

F#9

F#9

G9



F#9

F#9

G9

G#9

F#9

G9

G#9

A9

C9

G#9

A9

A#9



Very fast $\text{♩} = 480$

The musical score consists of 10 staves, each containing complex rhythmic patterns and accidentals. The notation is dense and intricate, typical of a highly technical musical composition. The score is divided into measures by vertical bar lines. The tempo is marked 'Very fast' with a quarter note equal to 480 beats per minute. The key signature is one flat (B-flat). The score includes various musical notations such as beamed notes, slurs, and accidentals (sharps, flats, naturals). The notation is written in a single system, with each staff representing a different voice or instrument. The overall structure of the score is highly complex and technical, with many measures containing multiple beamed notes and slurs. The tempo is very fast, and the key signature is one flat. The notation is dense and intricate, typical of a highly technical musical composition.

Staff 1: C5, Bb4, Ab, Eb, C5 (C5)

Staff 2: C5, A4, C5, A4, C5, C5 (Ad lib. Solo)

Staff 3: C5, Bb7, A7, D9, G7

Staff 4: 1. C, G7, 2. C, B9

Staff 5: A7, D9

Staff 6: G7, C5, C5, Bb7

Staff 7: A7, D9, G7, To Coda, C5, G7 (D.S. al Coda)

Staff 8: Coda Bb7, C5 (C5), Bb7, C5 (C5)

This is the first Steppenwolf/Hopalong compilation to be recorded. At the time, Ultrafoxes Ltd. was taking a chance on recording the old string swing ensemble. Ultrafoxes Ltd. was recorded April 1955 (Ultrafoxes)

Ultrafox

By George Reinhardt

Medium swing (♩ = 150)
Intro (gtr)

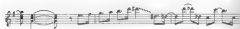
Chords: Bb7, Bbmaj7, F, F7/Bb, Bb7, Bbmaj7, F, Dm7, Gm7, C9, A7, D9, G7, C9, F, F7/Bb, Bb7, Bbmaj7

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(4)





Orange's two choruses (in the tune created from an eight bar tune) each display his graceful and nimble sense of phrasing, anchored by his sensitive choice of slurs, slides and soulful bends. (Reviewed December 7, 2002) www.fox.com

Paramount Stomp

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By George Fierman
and Stephen Gratchew

The first staff of music is in treble clef with a key signature of one sharp (F#). The melody consists of the following notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Above the staff, the notes are labeled with their letter names: C, D, E, F#, G, A, B, C, B, A, G, F#, E, D, C. The staff ends with a double bar line.

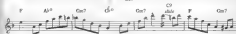
F A \flat Gm7 G \flat Gm7 C9 F# Gm7

F A^b7 Gm7 G^b7 Gm7 C9 F Gm7

THE BURNING SCHOOL

F#1/A F#7 Bb6 Bb7 F#7 = G#6b

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tered by a tour of Sweden in February 1939. Stockholm was recorded by the G&P in June of that year. (Much interesting interpretation comes from a 1930 session which provided the new G&P) (with Hubert Starling on clarinet) with a tag band accompaniment. The enclosed transcription comes from a 1947 radio broadcast which featured Django on electric guitar. The result, as you shall see, is quite remarkable. (Recorded September 1947/Vogue)

Stockholm

By Django Reinhardt

Slowly (♩ = 164)

Chord symbols: G+, G+ F+, G+, G+ F+, Bb9, Ab6, C9, B9, Ab6, DIANGO'S SOLO, Ab, Bbm5, Ab, Bb+, Ab, Bbm5, Ab, Ab6, Eb+, Ab, Dbm5.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of 12 staves of music. Above the first staff, the notes A♭, D♭, A♭, B♭, A♭, D♭, A♭, and B♭ are written, corresponding to the notes in the first measure. Above the second staff, the notes A♭, D♭, A♭, B♭, A♭, D♭, A♭, and B♭ are written, corresponding to the notes in the second measure. Above the third staff, the notes A♭, D♭, A♭, B♭, A♭, D♭, A♭, and B♭ are written, corresponding to the notes in the third measure. Above the fourth staff, the notes A♭, D♭, A♭, B♭, A♭, D♭, A♭, and B♭ are written, corresponding to the notes in the fourth measure. Above the fifth staff, the notes A♭, D♭, A♭, B♭, A♭, D♭, A♭, and B♭ are written, corresponding to the notes in the fifth measure. Above the sixth staff, the notes A♭, D♭, A♭, B♭, A♭, D♭, A♭, and B♭ are written, corresponding to the notes in the sixth measure. Above the seventh staff, the notes A♭, D♭, A♭, B♭, A♭, D♭, A♭, and B♭ are written, corresponding to the notes in the seventh measure. Above the eighth staff, the notes A♭, D♭, A♭, B♭, A♭, D♭, A♭, and B♭ are written, corresponding to the notes in the eighth measure. Above the ninth staff, the notes A♭, D♭, A♭, B♭, A♭, D♭, A♭, and B♭ are written, corresponding to the notes in the ninth measure. Above the tenth staff, the notes A♭, D♭, A♭, B♭, A♭, D♭, A♭, and B♭ are written, corresponding to the notes in the tenth measure. Above the eleventh staff, the notes A♭, D♭, A♭, B♭, A♭, D♭, A♭, and B♭ are written, corresponding to the notes in the eleventh measure. Above the twelfth staff, the notes A♭, D♭, A♭, B♭, A♭, D♭, A♭, and B♭ are written, corresponding to the notes in the twelfth measure.

many a thousand recordings and one hundred compositions to his credit, this is one of those gems that unfortunately gets lost in the shuffle, or, in this case, the collection. Keep an eye on the chord progression in the second eight bars. (Recorded July 31, 1938/Decca)

Souvenirs

Slow Ballad (♩ = 80)

By Django Reinhardt

Intro A6 A4⁹ Bar7 Eb7-9 A6 A4⁹ Eb7¹² F7 Eb7



A
Bend

A4⁹

Bar7



B7

A

A4⁹



Bar7

B7

A



Bb7

Bend

E7

B7





As soon as you hear that bass intro, you know where you are—Paris, oh yes. 1938-vintage laments. Jazz with come-and-go, but this one still holds its own, aided by a descending chord pattern that can't help but swing. (Recorded June 14, 1938/Decca)

Swing de Paris

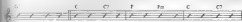
Bright swing

By Django Reinhardt
and Stephane Grappelli



Ad lib.





Django has the intro (and first solo chorus) on this number, which is based upon the same chord sequence as used in *Stompin' at the Savoy* and *Christmas Swing*. A comparison of the three recordings, all recorded within two months of each other, is a study in Djangoology! (Recorded December 7, 1943/Swing)

Swinging With Django

Medium fast swing ($\text{♩} = 210$)

By Django Reinhardt
and Stéphane Grappelli

Intro



DJANGO'S SOLO



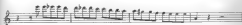
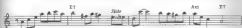


Tears of sadness, tears of joy. A minute to make (bolden) and one of the first in which Django used finger style playing instead of a plectrum. (Recorded April 21, 1937Swing)

Tears

By Django Reinhardt
and Stephane Grappoly

Swing ♩ = 120



One of the earliest examples of notated writing. It's a shame the two notations (only 14 of the lyrics do words accompany the music). The 1932 and 1947 versions of Sweet Chorus are an interesting study of interpretation and notation. (Recorded October 15, 1936/1947)

Sweet Chorus

Moderately (♩ = 112)

By Django Reinhardt
and Stéphane Grappelli

Chords: G, Am7, G, C9

Chords: Bm6, Bm6, Cm6, D7, G, D+

Chords: Cm6, D7, G, Cm6, G, D+

Chords: G, D+

Chords: D+, D7, Em, A7, D9, D+

Chords: G, Am7, G, C9

Chords: Bm6, Bm6, Cm6, D7, G, Cm6, G

day, December thirteen, proved to be Django's most productive recording day of the 1940's. Of the ten titles issued, four were finished compositions and two were improvisations of classical melodies. *Vendredi 13* is often chosen for improvisation. With the exception of Hubert Livingston's opening phrase and the first phrase (ff), not a trace of melody is to be found. (Revised December 13, 1947/5wing)

Vendredi 13

By Django Reinhardt

Fast Swing (♩ = 1940)

ff

Dm A7 Dm Gm Dm A7 Dm

Dm A7 Dm A7 Dm Gm Dm A7

Dm A7 Dm A7 Dm Gm Dm A7

Dm A7 Dm

ad lib.

C# C#

F# Dm7-9 A7 Dm A7 Dm Gm

Dm A7 Dm A7 Dm A7 Dm Gm Dm A7 Dm



A recording of 1922 shows Django entering an another phase of the development of his mastery, as is of improvisation. The definition and velocity of his improvised line remain breathtaking and his seemingly endless stream of ideas are now aided by a subtle, more relaxed approach to his instrument. (Recorded October 3, 1922/1923)

Django's Solo

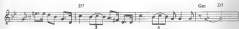
Medium tempo blues $\text{♩} = 112$

Blues

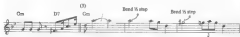
By Django Reinhardt
and Stéphane Grappelli



(1)



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This edition for UNK, reworked by the DnC7 team (1987-88) added new staves to the programme to represent tuning and registration cues. Subtle melodic, unique in repertoire, this music presented the lighter side of swing. Crepuscule, one of D'Angelo's accurate marriage of melody and harmony (Recorded March 42, 1941 Swing)

Moving Ballad (♩ = 130)
(Clarinet solo) *Pizz.* *Swing*

Crepuscule

By Django Reinhardt



In time



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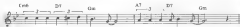
Inspired by the use of two strings, the piece using original chords and another (saxophone) mood. The minor theme combined with the easy flowing chords made it an ideal exercise for Django's graceful improvisation. Of the four files produced of this session, three were Benward's compositions (recorded February 17, 1943/Bluing)

Douce Ambiance

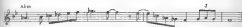
by Django Reinhardt

Medium Minor Blues (♩ = 176)

Intro



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The guitar solo below of two choruses, some of the great statements in jazz.
The balance and dynamics of the interesting by its own vibrato are a study
in improvisation. (Recorded January 31, 1945, New York)

Django's Tiger

By Django Reinhardt
and Stephano Grappoly

(1) Fast (♩ = 160)

A Em7 A5/C#1 Em7 A Em7 A5/C#1 Em7

A Em7 A5/C#1 C#7 Em7 Bb7 Em7 E9

Em7 E9 Em7 (C#m6) E9

Em7 E9 A A#7 Em7 E9

A Em7 A5/C#1 Em7 A Em7 A

A7 Em7 A7 D Em7 A D

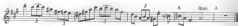
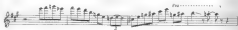
D D#7 A F#7

E9 E9 A Em7 A E9

(8) (9)

(2)

Colloquio in Sol maggiore



Shorter and longer rhythms were used quite extensively in European popular songs of the 1920s, 30s and 40s. In Japanese folk music, however, no-one is known to have composed or performed these rhythms often, so it is not surprising that they quickly surfaced with this score. The longer (in fact) down compositions, though, clearly, in a moving melody is all the same of (secular) rhythmic theme (Recorded between 26, 1943/44).

Fleur d'Ennui

Key Distribution **Encryption** **Decryption**

Slack: $W_{\text{slack}} = 0.15$

[illegible][illegible]

One of the four concert pieces he composed—the others were *Blues*, *Symphony*, and *Stockham*. From 1940 through 1944, Django was surrounded by the sound of big bands. Visited him, giving the chance of setting to express his new ideas and enhance the color of these words. *Feerie* is a lyrical big band swing, highlighted by rich and diverse responses between the brass and reeds, with some very unique orchestral writing throughout. (Recorded March 31, 1941 Swing)

Feerie

First ending (♩ = 285)

By Django Reinhardt



Ab7 G7 Ab7 G7

Ab7 G7 1. F9 D9

D9 G7 C

G7 F

D9 Eb9 D9 Eb9 Gb7

Django's adaptation of Fanny Brice's popular melody, recorded and performed consistently during the 1940's. Django's special preference for this composition lies in its simple but very soothing harmonies. (Recorded December 13, 1940/Swing)

Fantaisie

By Django Reinhardt
and Stephane Grappelli

Handwritten musical score for "Fantaisie" by Django Reinhardt and Stephane Grappelli. The score is written on six staves in 3/4 time. It includes a key signature of one flat (Bb) and a tempo marking of "Swing". The notation features a mix of eighth and sixteenth notes, with some measures containing triplets. Handwritten lyrics in French are written above the notes. Chord symbols are written below the staff, including D, D7, Em7, A7, G, and D6. The score ends with a double bar line and a repeat sign.

Orpheus was killed. The warnings of orpheus and the subsequent warnings became part of the service. John Paul said: "Orpheus had definite plans for where he wanted to live—orchestra was as close to the perfect as possible." That's what it is. Recorded by the big band (Orpheus's friend) - really, a history of extremely rather good of history. Howard's (Orpheus's friend) - Recorded November 3, 1944 (Song)

Artillerie Lourde (Heavy Artillery)

Medium slow swing (♩ = 100)

By Django Reinhardt
CT



Of the four recording sessions held in 1943, two were big band dates. Django is remarkably at ease in the company of a big band. Although the projection of his acoustic guitar in the midst of horns is virtually nonexistent, the sensitivity of the recording microphones enabled him to reassign and deliver his endless stream of ideas all well. (Recorded July 7, 1943/Swing)

Gaiement (Merry Swing)

By Django Reinhardt

Chord symbols and markings above the staff:

- Staff 1: C1, F, Cm7 F7 Bb
- Staff 2: F, F#9, 1. Cm7, C9, F, Cm7, C9, 2. Cm7, C9
- Staff 3: F, Cm7, F9, Bb, Bb-m6, F#9, D9
- Staff 4: C9, Cm7, C9, F#9, C9, F, F
- Staff 5: Cm7 F7 Bb, Bb-m6, F, F#9 Bb, Cm7, C9
- Staff 6: Ab Bb7 D9, Cm7, C9, F#9 Bb-m6 F#9

It's not known whether Django ever found his "dream castle" but these songs prove that he knew what to look for. One of the simplest of all his melodies, it is nevertheless beauty in its most classical fashion. (Recorded February 17, 1943/Paris)

Manoir De Mes Reves (Django's Castle)

By Django Reinhardt

Medium Ballad (♩ = 120)

A13-9/B \flat D6/9 A13-9/B \flat D6/9 A13-9/B \flat D6/9 A13-9/B \flat Am7

D9 B13-9/B \flat G6/9 A7 D6/9 D6/9 Bm7 D9 Bm7

A13-9 D6/9 A13-9/B \flat D6/9 A13-9/B \flat D6/9 A13-9/B \flat Am7

D9 D13-9/B \flat G6/9 D9 Fm7 B \flat 7 Bm7 A7 D Gm7 G6/9 D6/9

"Longing and Romance" (Just Music) is a beautiful work of art—pure Reinhardt. Originally recorded in 1943 as a small orchestra with a string section. It's beautiful, magical. It's easy and beautiful. (Longing is pure classical style. Reinhardt's music is a 100% swing.)

Melodie Au Crepuscule

Medium slow swing (♩ = 100)

By Django Reinhardt

Intro Em F# D

D Em7 F# D#9 Eb9 A7 Am6

Em Em7/D Em6/C# A# D Em7 Em

D#9 A7 D Am6 Em Em7/D Em5/C# A#9

D CH#9 F# D#9 Eb9 G#9 C#9 F# G#9

F# A# Em Em7/D C# B D Em Em7/D C#9-5 F#

Em Em7 F# G#6 A7 Am6 Em Em7/D Em6/C# A7

Am6 B D Em F# A7 D G#6 D

The music of Claude Debussy provided a continued source of inspiration for Django (later to Django's guitar solo-improvisation #2). Debussy's influence is most predominant in the concert piece, especially the presence of the flute. (Recorded March 31, 1942/Swing)

Nymphs

Slows ($\text{♩} = 112$)

By Django Reinhardt

Intro.

dim.

$C^{\#} B^{\#}$

$B^{\#} C^{\#}$

$A^{\#} A^{\#}$

$E^{\#} 4$ $E^{\#}$ $E^{\#} 3$

$E^{\#} 4$ $E^{\#}$ $E^{\#} 3$ $E^{\#} 4$ $E^{\#}$ $E^{\#} 3$

$E^{\#} 4$ $E^{\#}$ $D^{\#} 3$ $A^{\#} B^{\#} D^{\#}$

$F^{\#}$ $C^{\#} 4$ $C^{\#} 4$

The musical score is written for guitar and consists of eight staves. The notation includes various chords and melodic lines. The first system (staves 1-5) begins with a double bar line and a '2' indicating a second ending or measure. The chords and notes are as follows:

- Staff 1: F#8, C#7+, C#, F#9
- Staff 2: C#7, F#
- Staff 3: C#7, F#
- Staff 4: C#7, C#7, F#
- Staff 5: E#7-9, D#9, D#7-9, D#9

The second system (staves 6-8) also begins with a double bar line and a '2'. The chords and notes are as follows:

- Staff 6: E#7-9, D#9, D#7-9, D#9
- Staff 7: F#
- Staff 8: C#7+, C#, F#

Django incorporated many effects in his rhythm guitar playing. Tensid chords (octaves) appear, one of which refers back to the original G#D7 shuffle rhythm. The eight to the bar, rising effect is the accompaniment to a very unorthodox melody. Performed with two clarinets, the jumpy line with its shuffle rhythm picking produces some interesting, though peculiar, results. (Recorded December 10, 1944, New York)

Oiseaux des Iles

By Django Reinhardt

Medium shuffle (♩ = 170)
Django's Solo

The musical score for "Oiseaux des Iles" is written for guitar. It begins with a medium shuffle tempo of 170 beats per minute. The key signature has one sharp (F#). The score is divided into several measures, each with a chord symbol above it: D7, G#D7, C#7, F#9, E7, E#9, D9, C9, and F#9. The solo section is marked "Django's Solo" and "Medium shuffle (♩ = 170)".

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Recorded three times throughout the 1940's, Django surrounds the piece with a very unique rhythmic interlude (and a wonderful melodic bridge) considering the diversity of each of these sections. Django created a composition that blends ingenuitously and instinctively swings (Recorded for Verve 1947/Vogue)

Place de Brouckere

Medium Fast Swing (♩ = 200)

By Django Reinhardt

Intro (Play four times)

1 2 3

Guitar I

Guitar II

Chord rhythm

Place

Chorus (Play chorus)

Bb

Solo break

Bb

Bb

Bb

Bb

Bb

Bb

Bb

Chorus

Bb

Bb

Bb

Bb

Bb

D6 7

Chorus

Abm7

G6

D6 7-9

1

G6

D6 7-9

Chorus

Abm7

Abm7

G7

2

G6

F6

C7

B7

D.C. al Fine

Whether it's a glimpse of a future mythos or not, the composer itself is unique in concept (at all structure level certainly isn't!) notes displayed to the eye. Through the first five chords form the beginning (base) for the piece, melodically it leads itself to a C augmented triad. Section II is an exercise in rapid-fire pinging (three-down strokes, one up). (Recorded October 1, 1995)

Rythme Futur

Allegro $\text{♩} = 140$

By Django Reinhardt

CS-5/04 4/4



(Continue with melody until **2**)



1

G1+5 G2+5 A2+5 A4+5 G2+5 A2+5 A4+5 B1+5



A4+5 A4+5 B4+5 B4+5 C4+5



B4+5 C4+5 D4+5 D4+5 C4+5 D4+5 B4+5 B4+5



B4+5 D2+5 C2+5 B4+5 A4+5 G2+5

1st time 2nd time



C5-B5C5



G2

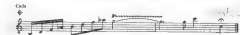
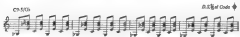
D4+5

G2

D4+5



G7 G7-A-B G7 G7-A-B etc.



At the time of the recording, Django rarely performed and almost certainly wasn't playing his guitar. Instead, he preferred to spend his time pointing intently (attracted to the performer) while sitting behind a home in early 1940. He soon found that he was capable of expressing himself with the brush and canvas. Django presented his first oil sculpture in March 1947 (recorded May 15, 1946) titled

Swingtime In Springtime

Medium Swing (♩ = 1000)

By Django Reinhardt

* List of 3 improved chords

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One of four years Django rearranged a song (the others being 1937, 42 and 43). The ten rained sheet would contain what Django developed many ideas. He utilized it in his improvisations and compositions. He was a often playfully but it contains one breathing process (both five and three-teen). (Recorded December 13, 1946) (Swing)

Swing 41

Medium fast swing

By Django Reinhardt

The musical score for "Swing 41" is written on a single staff in G major (one sharp) and 4/4 time. The tempo is marked "Medium fast swing". The score includes several measures with various chords and melodic lines. Chords indicated include F, Bb7, C7, F7, and Bb7. The score includes a section labeled "Ad lib." and a section labeled "DJANGO'S SOLO".



The music in *Django* is tribute to the great Louis Armstrong. Created one evening while imitating Armstrong's vocal style, this composition is *Django*'s personal statement, capturing the essence of Armstrong's joyous swing. (Recorded September 11, 1941 *Django*)

Swing 42

Medium swing (♩ = 200)

By Django Reinhardt

Chords: C, Am7, Dm7, G7, C, Am7, Dm7, G7, Gm6, A7, Dm7, G7, C, Fm6, C, B7, E, Fm7, B7, E, Fm7, B7, B, Fm7, B7, E, A7, Dm7, G7, C, Am7, Dm7, G7, C, Am7, Dm7, G7, Gm6, A7, Dm7, G7, C, Am7, Dm7, G7.

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In 1948, Django purchased a Weaber recorder and it was on this machine that he subsequently recorded his concert performance of the Theatre des Galeries in Brussels. It was at the concert that Cadillac Slim was performed. Slim has been credited in the past to both Benny Carter and Ben Webster and although Django's melody differs slightly from theirs, it's more than likely that he borrowed this one. (Recorded December 1948/Vogue)

Cadillac Slim

Medium fast swing (♩ = 220)

By Django Reinhardt

(Previously known as Moppin' The Bride, Django takes things just back on a honeymoon with this jazz version of the wedding march. (Recorded November 1947/Vogue)

Danse Nuptiale (Moppin' The Bride)

Fast swing (♩ = 140)

By Django Reinhardt

Bb Bb7 Eb Ebm C7 F9 Bb Eb F7
 1
 2
 D7 F7-9 C7-9 F7-9 F9-9 Bb Bb7 Eb Ebm C7 F9 Bb C7 Eb F9

February 1948, Chicago. Benny Goodman and the Count performed as part of the Rice Festival of Jazz, the world's first jazz festival. To commemorate the event, Django composed this bebop flavored number for a recording session the following month. (Recorded March 10, 1948 Swing)

Festival 48

Fast swing (♩ = 275)

By Django Reinhardt

Chord symbols above the staff: C6, C13, Dm7, D13, C6/B, A7, D9, G7, C6, C7/E, F, F#9, C6, Fm6, C, C6, E7, A7-9, D7, G7-9, C, C13, Dm7, D13, C6/E, A7, D9, G7, C, C7/B, F, F#9, C, Fm6, C.

Comes from a series of recordings (tango music) for the "Tangos for You" radio program in 1947, featuring Django on amplified guitar and Gerardo Urquiza on violin. (Recorded November 1947/August)

Folie A Amphion

By Django Reinhardt

Medium Swing (♩ = 180)

Am7 D9 G Bbdim Am7 Bm7-5 E7 Am D9 A1b Am7 D9 G Bbdim Am7 Bm7-5 E7 Am7 D1b G Dm7 G7 Cmaj7 Dm7 C Bm7 A1b Am7 A1b Am7 Bm7 Bb Am7 D9 G Bb Am7 Bm7-5 E7 Dm6 E7 A7 D9 G

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From the "Surprise-Polka" radio show, the entire session (seven recordings) features Django on acoustic guitar. This version of *Blues Clair* is his most extended solo performance on record (thirteen choruses). (Reissued August 28, 1981/Mog-ue)

Blues Clair (1947)

STANGE'S SOLO

By Django Reinhardt

(1) C 11:45

F# C Dm7 Em7 D#

Dm7 G7 C F#m

C G7 (2) C6

C7 F#

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A session from the gliding QJCF's first recording session. Having been postponed in March, 1947, it lasted just a few days short of a year, closing a great musical chapter, beginning with creativity unique in concept. The First chords (out of five) enclosed are Django's swinging excursion into the blues. (Recorded March 10, 1948 Swing)

Just For Fun

By Django Reinhardt
and Stephane Grappoly

Medium fast swing (♩ = 250)

(1)

C No. stop C7 F Fm C Dm7 C C7

DJANGO'S SOLO



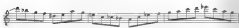
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(Rehearsal as before)

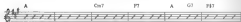
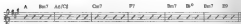




(7)



* 2 additional choruses omitted



A lively piece of music receding down gone by Django would have written this at anytime for it takes a bit personal style of the solo with variety and emotional feeling throughout. (Revised and actually there very 1940s style)

Troubland Bolero

By Django Reinhardt

Moderate Bolero (♩ = 110)



E7+9



A13

B7+9



E7+9+VE



F#m

E7m

A1



D

E7

B7

E7+9



Musical score in G major, 4/4 time, featuring six staves of guitar notation. The key signature has one sharp (F#), and the time signature is 4/4.

Staff 1: Chords C7, B7, and E. The melody consists of eighth and quarter notes.

Staff 2: Chords Acm, Am7, Am6, Em, G#, and G. The melody features a mix of eighth and quarter notes with some ties.

Staff 3: Chords G#m, Am7, and Bb7. The melody continues with eighth and quarter notes.

Staff 4: Chords B7, Em, and B. The melody includes eighth and quarter notes.

Staff 5: Chords Em, A7, and D. The melody consists of eighth and quarter notes.

Staff 6: Chords C7, B7, and E. The melody features eighth and quarter notes.

Recorded for the sheet number where a friend of Django and Steph's lived
 Recorded twice in 1947 each version has a different bridge (the one on
 played a key for the more interesting of the two) (Recorded November 24,
 1947) (page 8)

R. Vingt-Six

By Django Reinhardt
 and Stephane Grappelli

Light - leaved breeze (♩ = 300)

D Bm7 Em7 A7 D Bm7 Em7 A7

D D7 G Gm6

D Gm6 D D7 (A7 Bm) G G7

D Em F#m B7

Em A7 D Bm7 Em7 A7

D Bm7 Em7 A7 D D7

G Gm6 D Gm6 D

Dragon: This track starts with a reprise of David Roth's *Dark Autumn*. Assuming through personal, this melody is performed by alto saxophone player Fof with Esango introducing the bridge (ad lib). (Recorded January 30, 1982 Mexico)

Anouman

Ballad $\text{♩} = 400$

By Esango Raimundo

Dm D#+ Dm7/C Dm7/Bb Gm7 A7(9)

Dm D#+ Dm7/C Dm7/Bb Cm7 F# Bbm7 Bb

Em7 A7(9)(5) Dm D#+ Dm7/C Dm7/Bb Gm7 A7

F# Dm Gm7 Dm Am7 (ad lib.) D# Cm7 C#

Cm7 C# Dm7 B# A7 Em7/Bb A7 Bb

Dm D#+ Dm7/C Dm7/Bb Gm7 A7(9) Dm D#+ Dm7/C Dm7/Bb

Cm7 F# Bbm7 Bb

Em7 A7(9)(5) Dm Gm7 Dm

Django and his crew recorded twice. The straight ahead blues (or blues) appeared in two takes, the first (Django shows no signs of blues here, and is stronger than ever on these four choruses (his complete solo). But, just a little more than enough. In life would be over. (Recorded April 8, 1953/Decca)

Deccaphonie

By Django Reinhardt

Fast Blues (♩ = 264)
DJANGO'S SOLO

(1)

Key: G major

Bb 7

Bb minor

Bb 7

Bb 7



Bb

Gm7

Gm7

D4

Gm7

F9

Bb

F9



(2)

(Blues changes throughout)





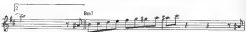
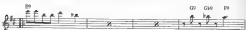
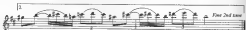
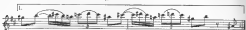
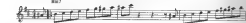
the bebop movement intended Django's desire to compose. From it grew a new insight into his music, and a deeper understanding of the prevailing musical trends. Fleche brings head through pop. The original 78 rpm cover of these Decad recordings featured the photo of a very debonair Django on the label. [Recorded January 30, 1952 Decad]

Fleche d'Or

Fast tempo! $\text{♩} = 240$

By Django Reinhardt

Bm7



Composed and recorded (though unissued) in mid 1950, it was performed often in 1951 by the "new" Quintet. A gritty feeling underlies the first section, followed by a rapid-fire bridge. Django had no problem composing material such as this, and his timing technique enabled him to wiffly and log-roll improvisations at these tempos. (Recorded May 14, 1951) (Swobod)

Impromptu

Very fast (♩ = 170)

By Django Reinhardt

The musical score for "Impromptu" by Django Reinhardt is presented on a single staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Very fast (♩ = 170)". The piece begins with a Dm chord. The first section is a main theme, followed by a bridge section marked with A7 and Dm chords. The score includes many slurs, ties, and dynamic markings like "Cresc." and "Dim.". The final section features various chords including F#9, F#9, Bb7-9, Eb, Eb-9, A7, Dm, A7, Dm, and A7.

